

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

LA CANTERINA

BY HAYDN (IN ENGLISH)

and the Canadian premiere of

IOLANTA

BY TCHAIKOVSKY (IN ENGLISH)

MARCH 3, 4, 10 & 11, 1989... 8 PM

MACMILLAN THEATRE
EDWARD JOHNSON BUILDING

LA CANTERINA
(The Singer)

Opera Buffa *
by
JOSEPH HAYDN

CONDUCTORS	Michael Evans (March 3, 4, 11) Andrew Dittgen (March 10)
DIRECTOR	Michael Albano
RECITATIVE ACCOMPANIST	Stephen Ralls
SET DESIGNER	Brian H. Jackson
COSTUME DESIGNERS	Diane McCann-Davis & Denis Pizzacalla
LIGHTING DESIGNER	Fred Perruzza

CAST

	<u>March 3, 10</u>	<u>March 4, 11</u>
Gasparina, an opera singer	Monica Whicher	Rebecca Poff
Apollonia, her mother	Elizabeth Mabee	Margaret Terry
Don Pelagio, a musician engaged to Gasparina	James Fast	Tim Stiff
Don Ettore, a soldier also engaged to Gasparina	Norine Burgess	Elizabeth Turnbull
A Bailiff	Martin Good	Martin Good

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LA CANTERINA

Haydn's Intermezzo **LA CANTERINA** (1766) was intended as a diversion between acts of an opera seria. As such, it pointedly spoofed backstage conventions and characters - the prima donna, her "stage mother", the opera composer and the canary-fancier. These characters are fully explored in Benedetto Marcello's biting satire **IL TEATRO ALLA MODA** (1720) and have roots in Commedia dell'Arte.

During the Presburg Carnival season of 1767, **LA CANTERINA** was first performed as an independent opera buffa. Haydn's patron, Prince Nicholas Esterhazy, presented it as a diversion for Herzog Albert von Sachsen-Teschen and his wife. Interestingly, Apollonia, the mother, was sung by Leopold Dichtler and Don Ettore, the pants-role, was played by his wife Barbara Dichtler. A bill exists for women's shoes for Herr Dichtler. The idea of taking roles opposite to the singer's sex can be traced to the very beginning of Venetian opera and may be said to have culminated in Mozart's **Cherubino** (1786), and to have had a renaissance nearer to our own time in Richard Strauss' **Composer and Octavian**.

It is unfortunate that Haydn's finale exists with huge lacunae. We have devised our own ending of necessity. Also, following Haydn's practice of suiting some seventy-five operas, his own or others, to the talents of Prince Esterhazy's singers, we have added an aria for Don Ettore and one for Gasparina, both from other Haydn operas.

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Special thanks to CFMX-FM for its generous support
of the Opera Division production of **LA CANTERINA** and **IOLANTA**



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The Sound Of A Different Drummer

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IOLANTA

Tchaikovsky's last two works for the stage - an opera, **Iolanta** and a ballet, **The Nutcracker** were commissioned by the director of the Marinsky Theatre, Ivan Vsevolozhsky. This formidable double-bill was first presented on December 18, 1892 in St. Petersburg and met with great public success. Both works are characterized by a certain optimism -- a quality rarely found in the composer's output. The ballet, based on a sinister tale of E.T.A. Hoffmann was attenuated by Tchaikovsky into a ravishing divertimento of grace and charm. **Iolanta**, based on King René's **Daughter**, a play by the Danish dramatist Henrik Herz, deals with a pathetic and painful situation that develops into a paean extolling young love and the light of the world.

THE STORY

Iolanta, blind since early childhood, has been kept by her father King René in a secluded castle. Surrounded by the constant and tender affection of her nurse, Marte, and her friends, Brigitte and Laura, she is ignorant of her blindness. Her pained questions, however, prove her latent awareness of the affliction from which she suffers. Her companions gather flowers to cheer her and finally, to the strains of a lullaby, she falls asleep. Almerik, the King's envoy arrives to inform the steward, Bertrand, that the King is on his way to the castle accompanied by the famous Moorish doctor -- Ibn-Hakia. On questioning Bertrand, Almerik learns that King René has kept Iolanta hidden away to prevent the Duke of Burgundy, to whom she was betrothed as a child, from learning of her blindness. After examining the sleeping Iolanta, Ibn-Hakia informs King René that a cure is possible -- but only if Iolanta is made aware of her condition and has the will and desire to see. King René, reluctant to reveal the truth to his daughter, is reminded by the doctor of the spirit's role in the healing of the body. After the King and the doctor go into the castle, two strangers gain entrance to the garden. Count Vaudemont and Robert, the Duke of Burgundy, have lost their way in the densely wooded forest and are unaware of the ownership of the castle. Robert speaks of his reluctance to marry an unseen Princess when he is deeply in love with Mathilde, Countess of Lorraine. Vaudemont dreams of a pure angel who will claim his devotion. When the two knights discover the sleeping Iolanta, Vaudemont realizes that he has found his dream. She awakens at the sound of their voices and Robert, fearing that she might be a sorceress who has bewitched Vaudemont, departs to fetch his soldiers. Vaudemont, enraptured by her beauty, declares his love. When he asks for a red rose for a keepsake of their meeting, Iolanta offers a white one. Twice more she picks the palest roses and when he is asked what is meant by "red", Vaudemont realizes that she is blind. To enable her to understand the meaning of sight he speaks to her of "light" -- the most beautiful of gifts given by the Creator. Their conversation is interrupted by the entrance of the King who is horrified to learn that Iolanta has been told of her affliction. Finally convinced by the doctor that fate has forwarded their endeavours, the King threatens to execute Vaudemont if the doctor is unable to restore Iolanta's sight. Desperate to save her knight's life, Iolanta begs the doctor to begin the cure and she is led into the castle. King René informs Vaudemont that he is free to depart but Vaudemont, declaring his love for Iolanta and unaware that he is in the presence of the King of Provence, asks for her hand in marriage. Robert arrives to save his friend and recognizes King René. Vaudemont begs his friend to ask the King to release him from his betrothal to Iolanta. The King agrees and Vaudemont pledges his life to the blind Princess. Cries of joy from the castle announce that Iolanta has regained her sight and all join in fervent thanks to God.

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IOLANTA

A lyric opera in one act by Peter Ilyich Tchaikovsky
Libretto by Modest Ilyich Tchaikovsky based on King René's Daughter by Henrik Hertz

CONDUCTORS	James Fraser Craig (March 3, 10) John Greer (March 4, 11)
STAGE DIRECTOR	Constance Fisher
SET DESIGNER	Brian H. Jackson
LIGHTING DESIGNER	Fred Perruzza
COSTUME CO-ORDINATOR	Diane McCann-Davis

CAST

	<u>March 3, 10</u>	<u>March 4, 11</u>
René, King of Provence	Gordon MacLeod	Paul Sketris
Robert, Duke of Burgundy	Matthew Thomas	Jeffrey Carl
Count Vaudemont, A Knight of Burgundy	John Krier	Robert Hennig
Ibn-Hakia, a Moorish doctor	Richard Theiss	Russell Braun
Iolanta, King Rene's daughter	Suzanne Kompass	Jo-Anne Bergeron
Marte, Iolanta's nurse	Susan Hirst	Lori Klassen
Almerik, an envoy of King Rene	Douglas Jamieson	James Fast
Bertrand, King Rene's steward	Thomas Fleming	Brett Polegato
Brigitte, friend of Iolanta	Jackalyn Pipher	Rayanne Dupuis
Laura, friend of Iolanta	Catherine Janus	Pamela MacDonald

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Musicians, friends of Iolanta, and soldiers of the Duke of Burgundy:
Gregory Carpenter, Norine Burgess, Rayanne Dupuis, James Fast, Thomas Fleming,
Albert Fung, Susan Hirst, Douglas Jamieson, Catherine Janus, Lori Klassen,
Adele Kozak, Elizabeth Mabee, Pamela MacDonald, Jackalyn Pipher, Rebecca Poff,
Brett Polegato, Marcos Pujol, Paula Rockwell, Laura Schatz, Tim Stiff, Carla Svéd,
Margaret Terry, Elizabeth Turnbull, Shelagh Tyreman, Monica Whicher

King René's gate-keeper: Martin Good

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The story takes place in the south of France during the fifteenth century

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ORCHESTRA

(Members of the University of Toronto Symphony Orchestra)

VIOLIN I

John Bailey
Jeremy Bell
Krista Buckland
Vivian Chon
Jared Erhardt
Mary Ann Fujino
Sheldon Grabke *
Helen Hong
Lenore McIntyre
Malou Sobrevinas

VIOLIN II

Van Armenian
Xiao Liao
Diane Nam
Stevan Pepa
Angela Quiring **/+
Rudolph Sternadel
Andrea Weber
Janetta Wilczewska

VIOLA

Kenji Fusé +
Jackson Huang
Kathryn Jensen ++
Bridget LaMarche
Don Lyons

VIOLONCELLO

Irina Grunberg +
Greg Hubert
Tom Phillips ++
John Stompinato
Rosemary Thompson

DOUBLE BASS

Jonathan Chalaturnyk +
Stephen Haynes
Robert Sidorchuk
Edouard Wingell ++

FLUTE

Michael Downie +
Elizabeth Fekete
Kevin O'Donnell ++

PICCOLO

Kevin O'Donnell

OBOE

Caroll Kim
Piotr Twardowski +/-
Pippa Williams

ENGLISH HORN

Caroll Kim +
Piotr Twardowski ++

CLARINET

Katherine Pfeiffer
Peter Stoll +

BASSOON

Sterling McNay
Darrell Steele +

HORN

Elke Eble
Susan Mawdsley +
Corinne Millsip
Katherine Robertson ++

TRUMPET

Norman Engel +
Margaret Wolf

TROMBONE

Kevin Hayward
Donald Rayment
Robert Tilley +

TUBA

Robert Braun

TIMPANI

Gabe Taryan
Steven Wassmansdorf

HARP

Elizabeth Ely
Leslie McInnis

* Concertmaster
+ Principal
(Iolanta)

** Concertmaster
++ Principal
(La Canterina)

OPERA DIVISION

MUSICAL DIRECTOR	James Faser-Craig
HEAD COACH & CONDUCTOR	Michael Evans
STAGE DIRECTORS	Constance Fisher, Michael Albano, Thomas Schweitzer
MUSIC STAFF	Stephen Ralls, John Greer, George Brough
ASSOCIATE CO-ORDINATORS	Michael Albano, Constance Fisher
ADMINISTRATIVE SECRETARY	Tina Orton

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REHEARSAL PIANIST	Judith Ginsberg (Student Repetiteur)
MUSICAL ASSISTANT & ORCHESTRAL MANAGER	Jeffrey McCune

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PRODUCTION STAFF

TECHNICAL DIRECTOR	Fred Perruzza
STAGE MANAGER	* Chris Porter
STAGE MANAGEMENT TRAINEE	** Marla Friedman
TECHNICAL ASSISTANTS	Joe Lesniak, Scott Thom
HEAD CARPENTER	Howard Thornley
CARPENTERS	Michael Switzer, Jim Earls, Scott Thom, Brent Oakley
SCENIC ARTISTS	Richard Mongiat, Jeannie Thib
PROPERTIES	Wulf
WARDROBE SUPERVISOR	Diane McCann-Davis
WARDROBE ASSISTANT	Quita Alfred
CUTTER	Denis Pizzacalla
SEAMSTRESS	Alexia Klysh
MAKE-UP SUPERVISOR	Jack Medhurst
MAKE-UP ASSISTANTS/CREW	From Medhurst Studio, Make-Up Central
WIG MISTRESS	Fina Khan
WIG ASSISTANT	Debbie Vandelaar
LIGHTING BOARD OPERATOR	Howard Thornley
FLYMAN	Michael Switzer
STAGE CREW	Brent Oakley, Jo Honeyman, Leonard Stanner, Jodie Racicot, Sam Shaw

* Courtesy of Canadian Actor's Equity Association

** In co-operation with Ryerson Theatre School

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The Canadian Opera Company; Canadian Opera Guild (Oakville Branch);
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through the generosity of a donor who wishes to remain anonymous.
The Opera Division of the Faculty of Music is deeply grateful for this gift.

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Andrew Dittgen (conductor) is in the second year
and Jeffrey McCune (musical assistant) is in the first year of the
Special Program in Conducting at the Faculty of Music.
This program is supported with the generous assistance
of the Ontario Arts Council

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MacMillan Theatre

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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